

# Leica

PHOTOGRAPHY



1961 • Number 2 • 40¢





# Leica

## PHOTOGRAPHY®

VOLUME 14 • NUMBER 2 • 1961

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### COVER

**Bruce Davidson**

This exultant moment in the life of Colombian matador Pepe Cáceres came at the end of a successful performance, when he was showered with flowers, hats, gloves—and even wine skins. Exposure was on Daylight Ektachrome, no data available. Photo from Colombia National Tourist Board.

### ◀ INSIDE COVER

**Y. Ernest Satow**

Imagination plus simple but knowledgeable technique produced this ultramodern Fourth of July picture. The photographer took a rather ordinary Kodachrome, (a time exposure of several bursts of fireworks) and put it into a Focomat enlarger, cardboard mount and all, then made a black-and-white print in the usual way. The only "trick" to this technique is to choose subjects whose impact comes from strong design and form, rather than from detail and middle tones. M3, Visoflex I, 200mm Telyt and tripod.

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*Leica Photography* is published by E. Leitz, Inc., at 468 Park Avenue South, New York 16, N. Y., as a quarterly magazine, price forty cents. Copies are sent free of charge to all registered Leica camera owners residing within the United States of America and U.S. Territorial Possessions, for a limited time, based upon date of purchase of Leica camera and/or Leitz lens. Thereafter and to non-owners of Leica cameras, a subscription fee of \$1.00 per year is charged in the U.S.A., and \$2.00 elsewhere. Single copies are on sale at photographic dealers' stores, or direct from the publisher.

The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.



## one-man show

LEIGH WIENER, advertising photographer

According to family legend, the first “toy” in which Leigh Wiener showed any interest was a camera. In good faith and innocence, his family encouraged him in his early picture-taking, and one day he asked for a “good” camera. This pleased his newspaperman-father, who thought he could pick one up for a few dollars. But what Leigh had his mind set on was one which cost Dad just under \$100.

But, as it turned out, this was to be the only piece of professional photographic equipment which Wiener did not buy for himself. Once photography had seized him firmly by the imagination, young Leigh built a closet-darkroom in his Forest Hills, New York home and began the serious picture-taking that was later to become his career.

His early work followed a familiar pattern — por-

**Loneliness** of age was theme of ad series Wiener did with Leica.





traits, "candid" of passers-by, the patterns of melting snow, and so forth. In high school he specialized in shooting sports activities, and began to sell many of his pictures.

In 1946 the Wieners moved to Los Angeles where Leigh worked nights in the library of the Los Angeles Times while still in high school. He later attended UCLA, taking a rather unphotographic degree in Political Science. He did not believe in going to art school because it "teaches you to take pictures like other people's."

While still at UCLA, he became a staff photographer for the Times, staying with the newspaper until 1957, with two years out for Army service. In the Army, he was based in Darmstadt, Germany as a photographer for the newspaper Stars & Stripes.



### The Aged

—and a natural way to meet their special nutrition needs with French flavor, entomological Carnation® Essence.

Specialty nutrition... Carnation®... The Aged... French flavor... entomological Carnation® Essence... Carnation®... The Aged... French flavor... entomological Carnation® Essence...

**Gnarled hands**, shot from distance with 200mm Telyt, illustrated another ad.





**Window-light portrait** of poet Robinson Jeffers and grandson was done with 35mm lens for editorial use.



Already a long-time Leica user by then, Wiener took advantage of his stay in Germany to visit the Leitz factory in Wetzlar, where he spent two weeks increasing his mastery of the Leica system. By the time he returned to the Los Angeles Times, Wiener was using his Leica more widely than ever for his newspaper work. An assignment of several months to Southeast Asia found him shooting 80 percent of his pictures with the three Leicas he took along. In

at least one instance, his Leica proved to be an ice-breaker when the late Filipino President Ramon Magsaysay became interested in Wiener's use of the little camera with the big lens. (Leigh was shooting with his 200mm Telyt at the time.) It paved the way to breakfast at the palace and a special visit to Corregidor aboard the Presidential yacht, the Santa Maria.

Now a free-lance, Wiener works almost exclusively

**Studio picture** was made as ad illustration with strobes and 200mm lens.





**Weary athlete** was pictured with 400mm lens as part of football story.



as an advertising photographer, with the exception of certain assignments for Life magazine. He continues to use his Leicas for his illustrations and advertising work because "it helps tremendously to create a feeling of intimacy" in the pictures. Some of the accounts whose advertising campaigns have been illustrated with Wiener's Leica shots include: Standard Oil of California, IBM, Columbia Records, Canadian Pacific Airlines and Cole of California.

A good many of Leigh Wiener's advertising illustrations are shot with long lenses — up to and including the 400mm Telyt. In some cases they are used for the unusual perspective they permit, in others

because the subject cannot be closely approached. The striking photograph of (then) Senator John F. Kennedy was made on a plane during his campaign in Oregon for nomination on the Democratic ticket. During a night flight, the Senator was studying some papers by the light of a small seat lamp, and Wiener took this picture in the close quarters of the plane's interior with a 35mm Summaron.

Although his advertising and editorial assignments put dozens of models — professionals, singers, actresses, world leaders — in front of his cameras, Wiener says that, by all odds, his favorite model is his own two-year old son, Devik.

**Reading lamp** aboard plane provided sole light for this portrait of President Kennedy.



## report on Kodachrome II | Norman Rothschild

is it better than the original?

For 25 years Kodachrome has been the color film against which all new-comers are measured for consistent color quality, fine grain and high resolution. Now Kodachrome has been joined, and perhaps eventually will be replaced, by a new-comer — Kodachrome II. And surprisingly, the new film establishes even higher standards of performance than its predecessor. Its grain is finer, its resolving power greater — and its color rendition is superb. All this with a two-and-a-half times increase in film speed!

### speed and latitude

The new film in the Daylight Type boasts an Exposure Index of 25 as compared to 10 for the older material. What this means in actual exposure situations is that a shot which formerly had to be made at 1/100th of a second can now be taken at 1/250th, thus enabling you to stop motion better. If it's depth of field you're after, as in close-up work, you can now stop down one-and-a-half stops more than formerly. For a shot which might call for f/8 on standard Kodachrome you can close down to halfway between f/11 and f/16 on Kodachrome II for the same exposure time.

The Type A version of Kodachrome II, *which is to be marketed at a later date in 35mm*, has an Exposure Index of 40 under 3400K floods, for which it is balanced. This too is a two-and-a-half times speed increase over Kodachrome Professional Type A. In daylight, with a Leitz Type A or equivalent filter, the Exposure Index is 25. For Leicina owners, 8mm Kodachrome II is already available in Type A as well as Daylight Type.

The first rolls of 35mm Kodachrome II I exposed seemed overexposed by at least a half-stop when an Exposure Index of 25 was used. After further tests and careful consideration, though, I decided that the soft gradation of the new film, plus its ability to render pastel colors caused some misjudgement of exposure levels. An index of 25 was correct, after all. But if your taste runs toward denser transparencies, don't be afraid to experiment with indexes of 32 or even 40.

Any discussion of film speed is almost pointless without bringing up latitude, or leeway in exposure. Kodachrome II has far greater latitude than Koda-

chrome, for both over- and underexposure. With the older film, exposure variations as small as a half-stop can make great differences in the final result. On underexposure Kodachrome quickly blocks up shadow areas, and distorts darker color values in the scene. Outdoors, for instance, this produces overly blue shadows in landscapes.

Overexposure of the older film can lead to washed-out highlights. Unless you are shooting a flatly-lit subject, your exposure has to be "on the nose" to get optimum color rendition. But Kodachrome II is different. I found that, in normal sunny weather, Kodachrome II exhibited an exposure latitude of about two stops for overexposure and one-and-one-half stops for underexposure. At these exposure levels, transparencies were thinner or denser than normal, but the general rendition was still quite acceptable.

An important feature of Kodachrome II is its ability to maintain subtle differences in gradation in warm colors even when overexposed. Many of you no doubt have had the experience with the older film of giving extra exposure to get detail in foliage, only to wipe out subtle gradations in the main subject which was a red, orange or yellow flower. In the new film there is little or no tendency for this to happen, except on extreme overexposure. Half-stop errors in exposure seem to affect Kodachrome II's performance very little. When correctly exposed, Kodachrome II transparencies have plenty of detail in both shadow and highlight areas.

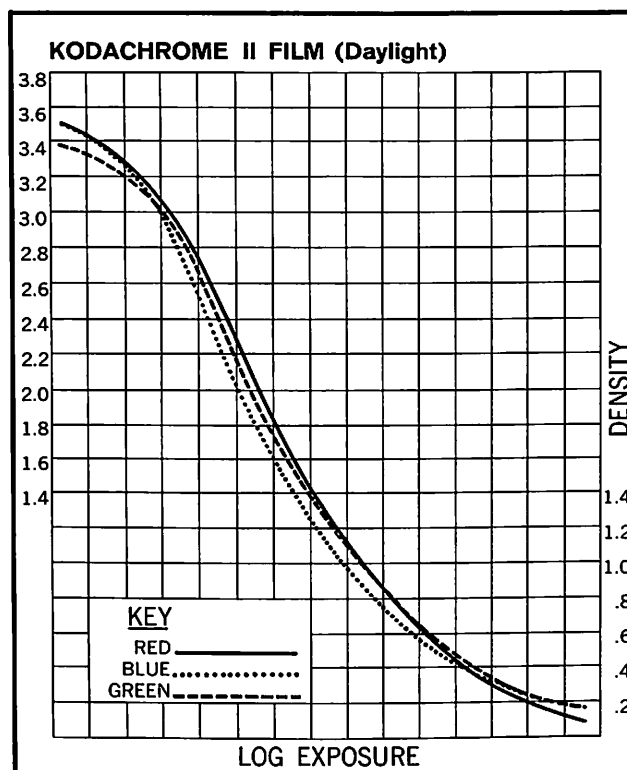
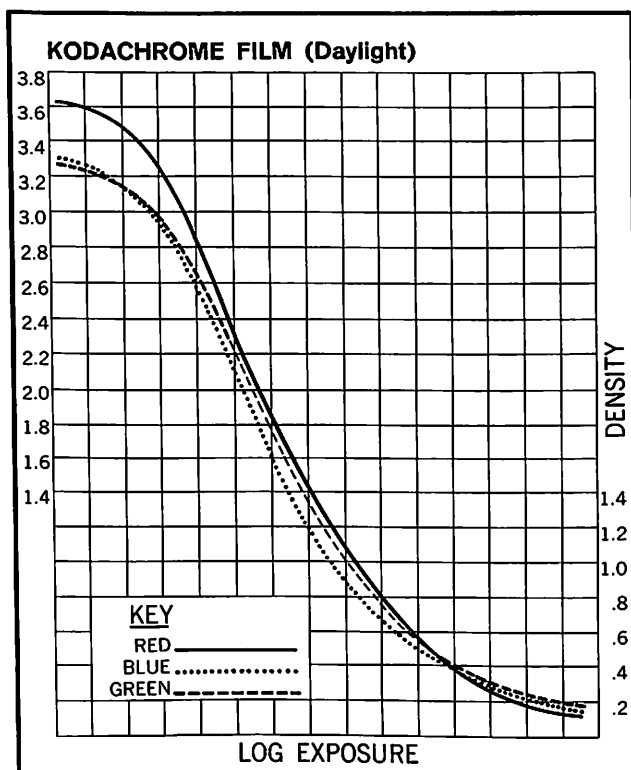
### GUIDE NUMBERS\* FOR THE LEICA AND KODACHROME II, DAYLIGHT TYPE

LIGHT SOURCE	Flash Bulbs** 6, 6B, 26, 26B	Braun Hobby "Pocket-Pak" F30, F60	Braun Hobby EF2, EF2 NC	Braun Hobby EF3
SHUTTER SPEED	Open to 1/30th	Open to 1/50th	Open to 1/50th	Open to 1/50th
GUIDE NUMBER	72	51	72	96

\*Guide numbers derived by multiplying regular Kodachrome (Daylight Type) guide number by 1.6

\*\*Blue bulbs or clear bulbs with 80C filter.





COLOR CONFORMITY curves of the two Kodachromes show the reason for the superior fidelity of the new film under conditions of under- and over-exposure. The three emulsions of Kodachrome II respond more uniformly in relation to one another than those of the older film. The result is less-blue shadows, a more natural sky, softer contrast, and increased latitude for errors in exposure.

When exposed in the shade or on cloudy, overcast days, results from Kodachrome II were a bit flat. This can be disappointing if you expect the same "snap" under these conditions that you have been accustomed to with the older film.

But, judged on its own merits, Kodachrome II produces cloudy weather pictures which are quite true to the original scene. Delicate, muted tones are preserved with greater fidelity, if less contrast, than with Kodachrome. Incidentally, cloudy-day shots offer a good chance for the experiments with indexes of 32 and 40 mentioned previously.

#### color rendition

It is almost impossible to give a really accurate appraisal of color values by means of the printed page. So, I suggest that you expose both Kodachrome and Kodachrome II under identical conditions to see the results directly. For example, your tests can include some spools of both bright- and pastel-colored fabrics, an outdoor portrait and a landscape. These should be exposed under both sunny and cloudy weather conditions, using careful exposure readings.

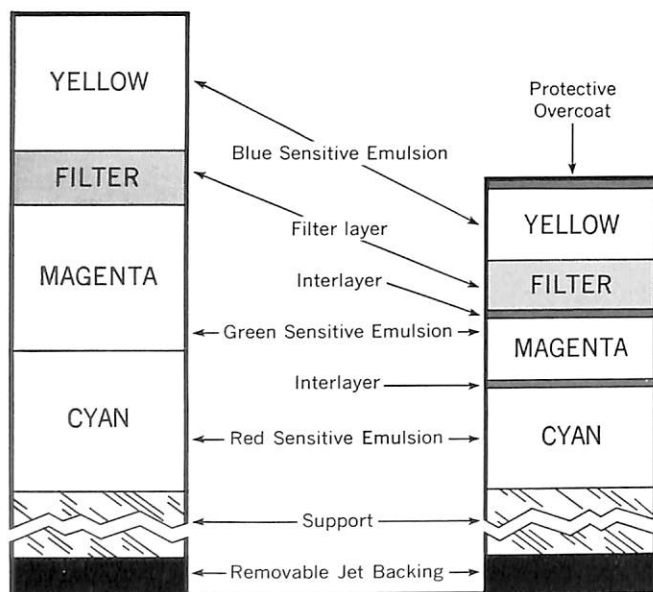
After you get your color transparencies back you'll note the following things about Kodachrome II:

Blues in the new film will be less greenish, or cyan, than with the older Kodachrome. Outdoor pictures no longer have the "Kodachrome Blue" skies that many people dislike, but have gotten reconciled to. Beautiful, deep-blue, but natural-seeming skies can be produced by using the Leitz polarizing filter, and without the unreal effect you get with regular Kodachrome. Reds in the new film appear less orange, and magentas and violets are rendered correctly without tendency to shift toward red or orange. Yellow, always troublesome with standard Kodachrome, is rendered just about perfectly in Kodachrome II. There is neither an orange nor a greenish tinge, unless these were present in the subject. And the new film's ability to produce a wide variety of well-differentiated greens with an interesting luminous quality will come as a welcome surprise to workers accustomed to the desaturated and slate greens the older film often produced.

Kodachrome II has greater inherent color saturation than the older film, but it shows this high

# KODACHROME FILM

# KODACHROME II FILM



CROSS-SECTIONS of regular and new film show comparative thickness of Kodachrome II. In current production, average thickness of new film is 5.75 mils compared to 6 mils for regular Kodachrome. The support is thicker in relation to the emulsion than shown on the drawing, but emulsion layers are in scale.

saturation in a different manner than its predecessor. A critical look at Kodachrome II transparencies reveals this higher saturation mainly in those parts of the subject which were deeply colored in the first place. Pastel colors are rendered as pastels. The older Kodachrome has difficulty in differentiating pastels from the more saturated hues, which produces the poster-like effects for which this film is noted.

Now let's consider color rendition with light sources other than sunlight. Kodachrome II shows less tendency to go overly blue in the open shade or on cloudy overcast days than does its predecessor. It's as if this film had a built-in Skylight filter. But even so, taste in color rendition varies, so you may still want to use a Skylight or UVa filter under these conditions, or for distant landscapes, aerial or marine scenes.

Pictures made late in the afternoon and early in the morning by reddish sunlight produced less exaggerated off-color results on Kodachrome II than did the regular Kodachrome. This is especially noticeable in skin tones. When used with 3400K photofloods with Daylight Kodachrome II, it is recommended that you use a Leitz Photoflood filter or its equivalent and an Exposure Index of 12. Exposures made in this way gave quite acceptable results, and flesh tones were better than those obtainable with

the older Kodachrome under like conditions. Naturally, when Type A Kodachrome II becomes available, it will be preferable to use it with photofloods rather than to use a filter with the Daylight Type.

Blue flashbulbs and electronic flash also gave good color with Daylight Type film without filters. Tests made with a Braun-F30 unit showed little need for correction, although some might prefer to add a Skylight filter for extra warmth.

The increased latitude of Kodachrome II is indeed a blessing in flash work. Objects located closer or further away than the main subject have much less tendency to come out as overexposed blobs or to sink into the black depths of the background as the case may be.

Kodachrome II Type A in the 35mm size was unobtainable for testing at this writing, so the following remarks are based on viewing Kodak's demonstration films and on seeing 8mm films made by friends. Most of my observations about the Daylight Type also apply to Kodachrome II Type A. The softer rendition and increased latitude seem to give better results with the bar-light movie units that are so popular today. With the Leicina and a four-light bar, for instance, you can photograph in a normal interior at distances of 25 feet or more.

Outdoors with a Type A filter, the Exposure Index for Kodachrome II Type A is 25, or the same as for Daylight film. Color rendition when using this method is a bit warmer than with the latter film.

## grain, resolution

The statement that Kodachrome II has even finer grain than Kodachrome is startling – but true! This finer grain and higher resolution is due to thinner individual emulsions. In the 35mm size you may not even notice Kodachrome II's advantage on the screen because of the comparatively "large" transparency. However, where pictures are made for photomechanical reproduction in large size, or where sections are to be cropped out of a slide to be duplicated, the difference will soon make itself felt. In movie work the extra-fine grain and higher resolution are immediately more apparent, since image magnifications are usually far greater than in slide work. It's hardly an exaggeration to say that with Kodachrome II in your Leicina you'll probably be able to get image quality formerly associated only with 16mm techniques.

Kodachrome II cannot be processed in the same solutions or in the same manner as the older film, and processing costs for it are somewhat higher. Prices of Kodachrome II are also somewhat higher than for Kodachrome. But the slight extra cost will be offset, since with increased exposure latitude, more of your transparencies will be useable.



## bellows for Visoflex II

new device adds versatility

The long-awaited Focusing Bellows II for the Visoflex II is now available, extending the working range of Leica lenses and the Visoflex II further into the close-up range than ever before. The new Visoflex II-Bellows II combination makes it possible to focus from *infinity down to a 1:1 ratio with 90mm Elmarit and rigid Elmar lens units and down to 1.4:1 with the 65mm Elmar*. Previously, with the Visoflex I and its Bellows, this was impossible with lenses shorter than 125mm because the Visoflex I is deeper than the II, and does not permit shorter lenses to focus to infinity.

### two focusing tracks

An outstanding feature of the Bellows II is its two separate rack-and-pinion focusing tracks. A knob on the left-hand side of the track changes the bellows extension, and thus the lens-to-film distance and ratio of reproduction. On the right hand side of the track, a second knob moves the entire Bellows-camera assembly back and forth as a unit. This permits focusing without changing the ratio of reproduction.

### data scales

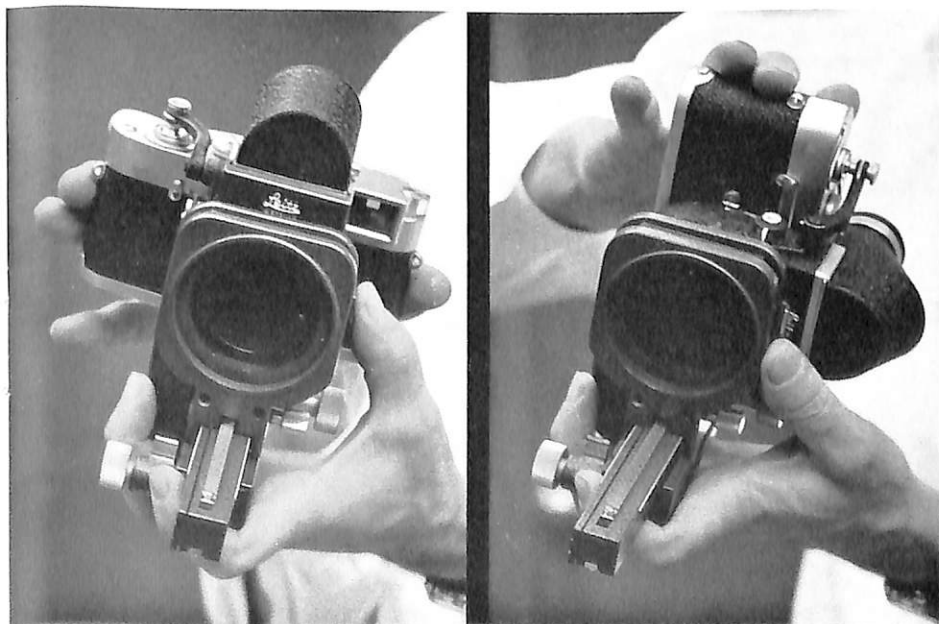
The new Bellows also carries two engraved data scales for convenience in use. On the left side of the track are shown reproduction ratios and the corresponding exposure-increase factors for 90mm Elmarit and Elmar lens units. The right hand scale shows the actual bellows extension for any lens in millimeters. Thus, a 90mm extension indicated on the millimeter scale will also show a 1:1 reproduction ratio and 4X exposure factor on the opposite scale. While the latter two data apply to 90mm Elmarit or Elmar lens units, the millimeter scale can also be used in conjunction with a data table for Leica lenses of other focal lengths

### making verticals

When making tripod-held pictures with the Bellows II, it is easy to switch from horizontals to verticals. By pressing a push-button lock at the rear of the bellows, you can easily turn the camera and Visoflex together through a 90° angle until a click-stop indi-

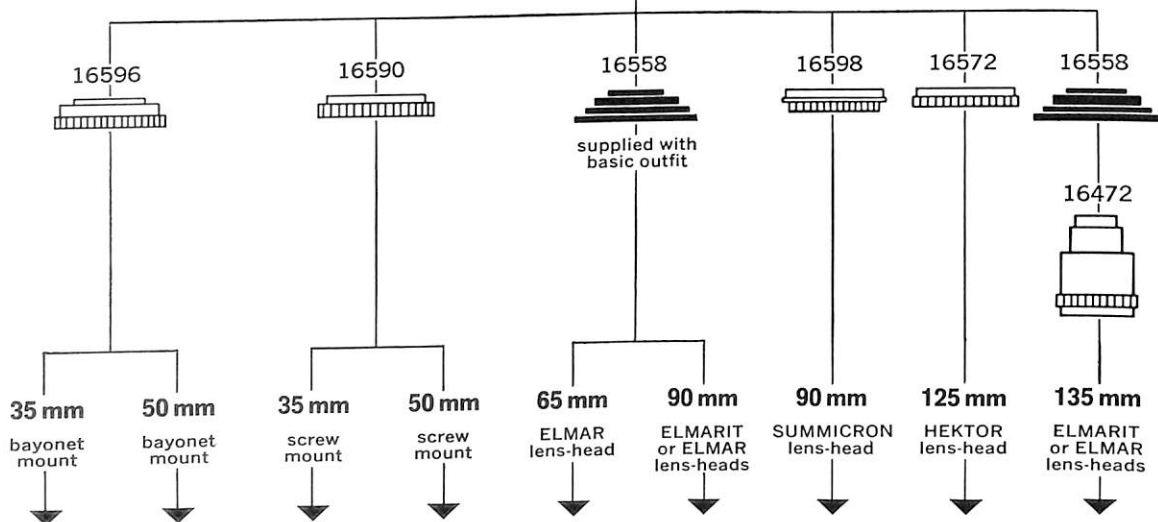
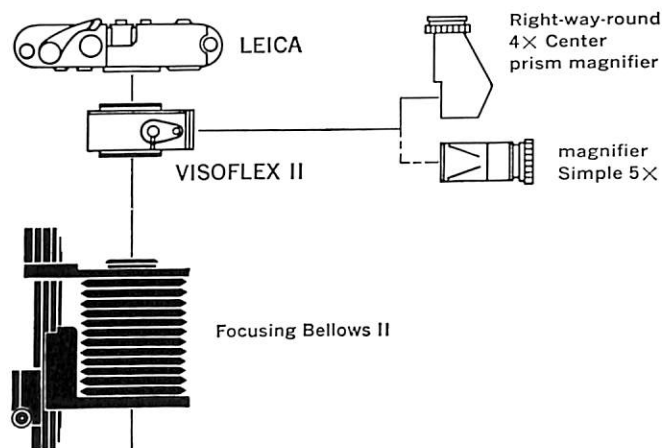
CHANGEOVER from horizontal (left) to vertical (right) pictures with Bellows II is simple. Pushbutton lock releases Visoflex for 90° turn; Bellows remains stationary.

ADAPTER RING accepts lens units of 65mm Elmar and 90mm Elmar and Elmarit.



## THE EXTREME VERSATILITY OF THE FOCUSING BELLWS II

THIS CHART indicates the major combinations possible with this ultra-compact reproduction unit. Even greater image-magnifications than those indicated for the various lenses may, for example, be obtained by employing additional standard LEITZ extension-tubes. An ideal device for general copying and extreme close-up applications, the Focusing Bellows II provides both the precision required by technical and scientific workers and the simplicity of operation desired by the amateur.



Reproduction Ratio (image: object)	from 2.1:1 to 4.8:1	from 1.4:1 to 3.2:1	from 1.7:1 to 4.4:1	from 1.1:1 to 3.0:1	from 0 to 1.4:1	from 0 to 1.0:1	from 1.0:20 to 1.1:1	from 0 to 1.0:1.7	from 0 to 1.0:1.4
Magnification	2.1× 4.8×	1.4× 3.2×	1.7× 4.4×	1.1× 3.0×	0 1.4×	0 1.0×	0.05× 1.1×	0 0.6×	0 0.7×
Distance from subject to film	6.5" 9.5"	8.5" 11.5"	6.0" 9.0"	8.5" 11.0"	∞ 11.0"	∞ 14.5"	78" 14"	∞ 20"	∞ 22"
Field-size inches	0.5×0.7" 0.2×0.3"	0.7×1.1" 0.3×0.4"	0.6×0.8" 0.2×0.3"	0.9×1.3" 0.3×0.5"	∞ 0.7×1.1"	∞ 0.9×1.4"	18.9×28.4" 0.9×1.3"	∞ 1.6×2.4"	∞ 1.4×2.0"

The above figures have been rounded off for simplicity and are offered only for purposes of comparison.

cates a vertical position. There is no need to disturb the tripod or ball-and-socket head.

#### **accepts many lenses**

Lenses from 35mm through 135mm are easily fitted to the new Bellows II by means of five adapter rings, four of which are rings already familiar as accessories for the Bellows I.

The basic adapter ring (No. 16558) supplied with the Bellows II accepts the lens units of the 90mm Elmarit and Elmar lenses and the 65mm Elmar. A separate adapter ring (No. 16598) is available for the lens unit of the 90mm Summicron f/2. This lens unit, however, is used on the Bellows II for close-up work only, and focuses from 78" (1:20) to 14" (1.1:1). The remaining rings provide for all 35mm and 50mm *bayonet-mount* lenses, the lens unit of the 125mm Hektor f/2.5 and for fitting screw-mounting Leica lenses or extension tubes to the Bellows.

In using the 135mm Elmar or Hektor lens on the Bellows II, the lens-head is first attached to Adapter Tube OTSRO (No. 16472) and this in turn is screwed into ring No. 16558.

Although it is not specifically recommended, you can also use the 200mm Telyt f/4 lens (in focusing mount) on the Bellows by screwing it into adapter 16590 — the ring which accepts all screw mounting Leica lenses. The 200mm lens provides long working distances for close-up photography and focuses from

infinity to about 30 inches (ratios of infinity to 1:2.5). In using this lens on the bellows the focusing mount should be set at 25 feet and the bellows racked all the way back for the lens to reach infinity focus. All focusing should then be done with the Bellows rather than by using the focusing mount.

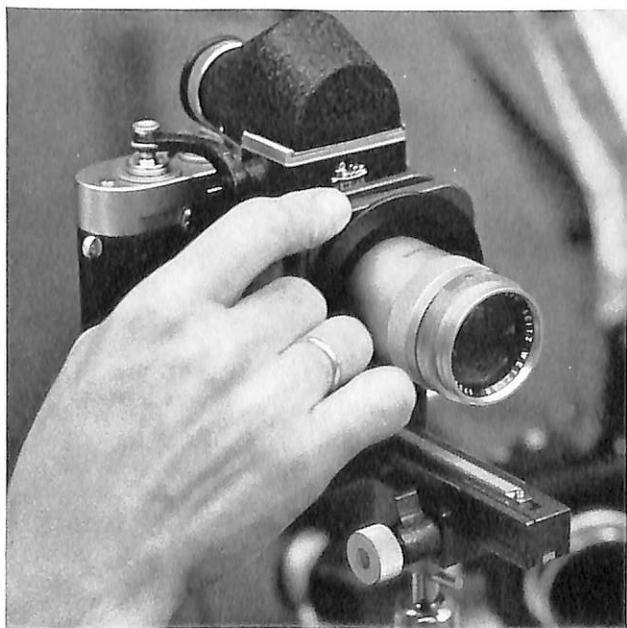
Since the length of the 200mm lens provides rather strong leverage which pivots at the front of the bellows, care should be taken not to lean on the lens or to pick up the lens-bellows-camera assembly by grasping the lens mount.

#### **lens hood**

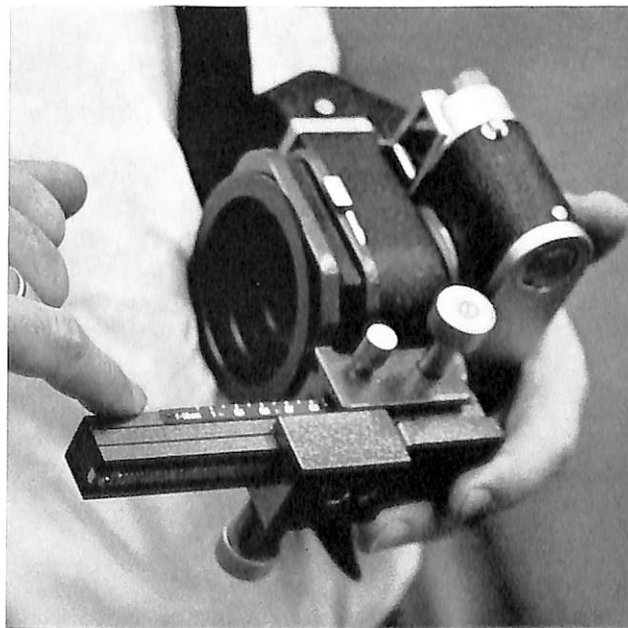
A large bellows-type lens hood to provide protection against stray light is also available as an accessory for the Bellows II. It attaches to the bellows by means of two mounting rods which slide into holes in the base of the lens standard and which can be locked in position by a set screw. The inner flange of the lens hood clamps to the flanges of 42mm diameter Leica lenses in the same way as other Leica lens hoods, which permits screw-in filters to be used in the normal way. Older lenses with 36mm front diameter can be used with the new lens hood by fitting it with Filter Adapter No. 13154.

Price of the Bellows II, complete with adapter ring for 90mm Elmarit and Elmar lens units and 65mm Elmar lens (No. 16,556) is \$81.00. The bellows-type lens hood (No. 16,557) is \$24.00.

135mm LENS UNIT is first attached to tube OTSRO which then mounts on Bellows front. The closest focus distance is 22 inches.



SCALE shows the ratios of reproduction and matching exposure increase factors for 90mm Elmar and Elmarit lens heads.





# movies should move | Christopher Renard

## start off on the right foot

There comes a time in the life of every dedicated still photographer when he seriously considers taking the plunge into the making of motion pictures. Those bold ones who do more than just consider it, and actually enter the fascinating world of movies find, usually to their surprise, that it is far different from the taking of still photographs. Just as easy – but different. If you own a new Leicina, chances are you've found this out already.

Making the transition from still photographer to moviemaker is really not difficult if you approach it rightly. Just remember that movies, while quite similar to still photographs in some of the basic mechanical techniques, are still an entirely different medium and must be considered in a different way.

Your Leicina movie camera is constructed with the same care and precision that went into making your Leica. Like your Leica it will, when used correctly, produce outstanding pictures. Aside from the fact that in movies your shutter speed is constant, all the other factors which go into the making of sharp, properly exposed pictures with your Leica apply to the new camera. Your understanding of depth of field, exposure and all other aspects of getting an image on film will carry over directly from your still photography to your movie work. After you read the instruction manual and learn the functions of the controls, the reflex viewing and automatic exposure control of your new Leicina, you should be able easily to take mechanically perfect 8mm movies. But knowing how to *take* movies is not enough. If you are going to come up with results on the screen which are entertaining to an audience, you must also know how to *make* movies.

The subtleties of making movies are many and the problems of editing, camera angles, and all the other aspects of advanced movie making have filled thousands of pages in books and magazines. Moviemakers learn most of these things as they advance in their filming activities. But there are a few simple bits of advice that will make your Leicina movies interesting right from the start. Here are five things to remember which will help you in your first films:

- *Don't take snapshots with a movie camera.*

If you want to take single, isolated pictures of things use your Leica – not your Leicina. A movie camera is

for taking many different shots which, when seen in a sequence, tell a story about something. And don't let that word "story" scare you. You don't have to be a talented screen playwright to make good movies. The story can be about a very simple event such as your child's birthday party or the trip you went on last summer. It can simply tell, by means of the camera, the events as they happened. Perhaps you have tried to tell a similar story, in the past, with Leica still pictures. Now, with your Leicina, you can tell it even more effectively – in motion.

Remember that nothing is more boring than a motion picture in which each shot is about something but the whole movie is not. The fact that each of these isolated pictures moves does little to improve the situation. The lack of some common subject or story to unify them results in chaos. Haphazard snapshots waste time and money. *Shots in meaningful sequence are the core.*

- *Shoot movement.*

Movie cameras are designed to capture movement. A simple fact but one that is constantly forgotten by many photographers. When people see a camera aimed at them, their instinctive reaction is to pose for a picture. When they realize that they are in a movie, they will usually modify their poses to the extent of making faces or waving self-consciously at the camera. This kind of behavior is, to put it moderately, unsuitable for a good movie. The best subject for your movie camera is people *doing things*, in motion. Don't shoot when your subjects begin to "ham it up."

- *Make your film about people.*

An isolated picture of a flower or a landscape gains very little by being shot with a movie camera. In fact, in many cases, it loses effectiveness because the picture on the screen cannot be studied as carefully and because of tremendous enlargement, does not have the extreme detail of a sharp still photograph. If, however, we see *people* looking at the flower or moving through the landscape we are viewing these things in a context which is more effective on the motion picture screen. We are thus being told a simple story involving movement rather than being forced to look at unrelated images which might be more effective if presented in another way.

**DO SOMETHING!** Subjects absorbed in almost any activity are unselfconscious, provide the action that sets motion pictures apart from stills.

**DON'T SIT THERE!** Posing subjects stiffly produces some of the dullest sequences ever to make the eyelids droop. Remember that motion is the whole point of movies.



**ESTABLISH** location with a long or medium-long shot relating subjects to their surroundings. The 9mm lens of the Leicina is excellent for interiors.

**MOVE IN** close for plenty of shots of heads and faces. Home moviemakers often neglect this technique. Parallax-free framing and focusing to 10" is possible with Leicina's 9mm lens.



MOVEMENT is why movie cameras were born. This extra dimension in motion pictures should be in your mind constantly.

The best actors that you will be able to find for your films will usually be members of your own family or your close friends. They will have the most lasting interest for you when you view your films in years to come. So, when you make a film about a trip you are taking, don't use your Leicina just to take pictures of the sights you saw. Include the people who are taking the trip with you. Show them in the scenes; show their reactions to the highlights of the trip. Your completed film will be far more interesting for it.

- *Get in close.*

One of the major faults of most home movies (stills too, for that matter) is that the camera is much too far away from the action. There is a strong tendency for the beginning moviemaker to stand back and try to include everything in one shot. The inevitable result is confusion on the screen. Very few places call for such a long shot, except at the very beginning of a sequence to show the relationship between the elements in the scene.

The medium telephoto effect of the 15mm Dygon lens of your Leicina will help to "pull in" distant backgrounds in outdoor scenes; indoors, or, in crowded Old World streets or bazaars, you can use the semi-wide-angle 9mm to get in all elements of the scene despite close quarters.

After you have used one or two establishing long shots, move in closer. Use your camera to *select and emphasize* what is important to the scene. If you are making a film about a birthday party get close-ups of the decorations and of the gifts being unwrapped. Most important of all, *take plenty of close-ups of faces*. This sounds like very obvious advice but any-

one who sees many home movies will tell you that it is too seldom followed. A possible reason for this is that, when taking close-ups, the focusing must, of course, be much more precise. On most movie cameras this means measuring when taking real close-ups. But the Leicina reflex viewing and focusing actually allows you to see the picture through the lens that is taking it, which virtually eliminates measuring. You can see, as you shoot it, that each close-up is in perfect focus. With this feature on his camera any amateur moviemaker can easily make lots of close ups. (By covering the electric eye, during critical focusing, you cause the diaphragm of the lens to open to  $f/2$ . And if you focus sharply at  $f/2$ , you are assured of sharpness at all other operating apertures . . . ED.)

- *Don't move the camera too much.*

Because he is shooting with a *moving picture* camera, many an amateur seems to feel that his camera must be in constant motion. There is a great tendency for a beginner to use his camera like a garden hose, *panning* it (from side to side) and *tilting* it (up and down) to catch (or *attempt* to catch) every element of the scene which is of even momentary interest to him. The result is almost irritating and sometimes it is unwatchable. When he views this ghastly footage on the screen, the photographer wonders what went wrong. There is a simple rule which, if followed, will avoid all this visual irritation and save countless thousands of feet of amateur movie film. It is: *Never move your camera unless there is a good reason for it.*

The best reason for a pan or tilt is to follow something which is in motion. If a person is walking through a scene it is perfectly permissible (and not in the least irritating) to pan with him as he walks. It is almost *never* a good idea just to pan around a scene to show all parts of it. The result will be a blur on the screen which only produces eyestrain and shows your audience nothing. It is almost always more effective to show a scene in several different shots, from different angles, in which the camera itself does not move.

The transition from good still photographer to good movie maker is comparatively easy. But it requires an understanding of how the two media differ. One is not better than the other and each can do things which the other cannot attempt. This is why many good photographers use both a still and a movie camera. For telling stories through sequences of pictures in motion, your new Leicina should open up a new photographic world for you — one that will be a perfect complement to your Leica work. Keep in mind the five points discussed in this article and you should easily clear the first hurdles in your new 8mm movie career. Happy shooting!



## custom-fitting the "Original Benser" case

which inserts for your personal outfit?

Buying an "Original Benser" combination case (Leica Photography #4, 1960) is a little like planning your dream house. Given four walls, you can plan the interior to fit your own very personal needs. What's more, with the Benser Case, you can change the interior at will, as your needs change — even from shooting session to shooting session.

The secret of the flexibility of the "Original Benser" case is in its incredibly versatile and interchangeable inserts which hold camera bodies, lenses, finders and other accessories. These do not involve clamps or screws. They slip in and out of the case instantly, yet hold lenses and other accessories securely at all times.

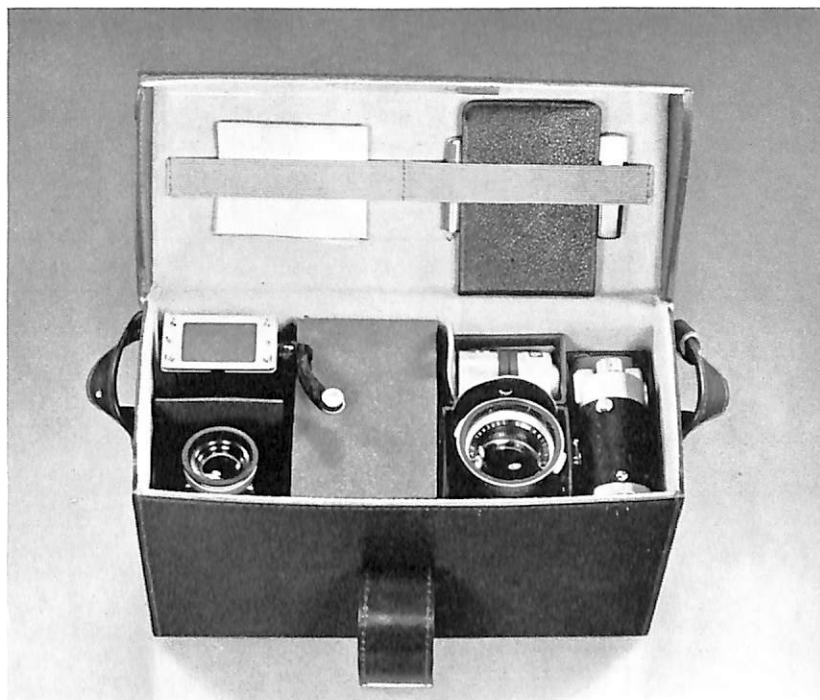
What's more, the rectangular design of the inserts makes maximum use of available case volume virtually without waste. This results in a very small basic case — so small that it is hard to believe the amount of equipment it can enclose. And, as a bonus, the inserts have proved to be excellent storage boxes for equipment between shooting sessions. Unused lenses can be stored handily and visibly by leaving them in the proper Benser case insert and storing the inserts in a cabinet or drawer. It's just a matter of seconds, then, to grab the appropriate inserts for the job at hand, and load them into the Benser case, ready for action.

The case is designed for shoulder use. That is, you not only carry it on your shoulder, but it stays there in use. You need never lose precious shooting time when changing cameras or lenses to capture a fast-moving picture situation.

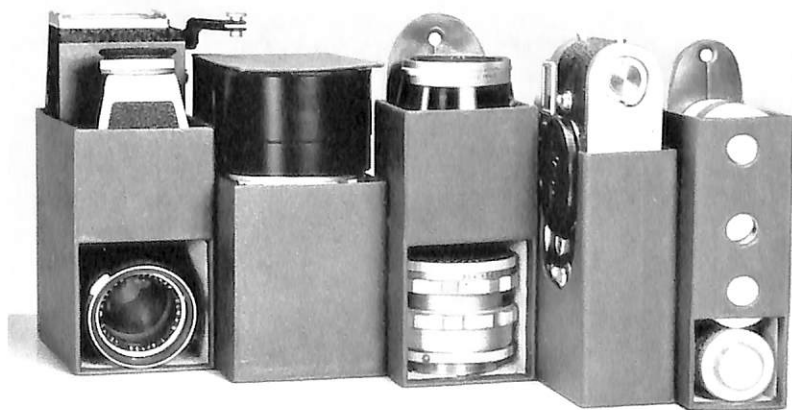
"Customizing" this case to meet your own special needs is quite simple. You merely replace some of the inserts with others designed for your personal outfit.

### M2 outfit

The Benser case, complete with inserts L1 through L6 (including two L5's for film) is an excellent choice for M2 owners. A glance at the chart and illustrations shows that this will house six filters, the camera body, two wide-angle lenses (except "RF" models for the M3) a 50mm lens with lens hood, 90mm Elmar or Elmarit, or 135mm Hektor or Elmar lens with hood, Leica-Meter "MC" plus Optical Viewing Unit for Dual Range Summicron and up to nine rolls of

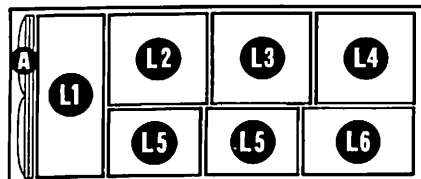


SPACE-SAVING ABILITY of the Benser case is based on its interchangeable, rectangular equipment inserts. All five inserts shown in the lower photo fit neatly into the case (upper photo), and will hold a very comprehensive Visoflex II outfit.

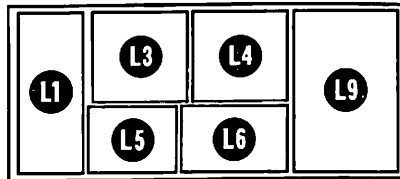


# **GUIDE TO BENSER CASE INSERTS**

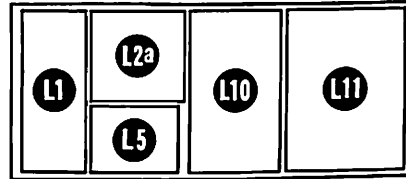
**M 2 Outfit (# 98,801)**



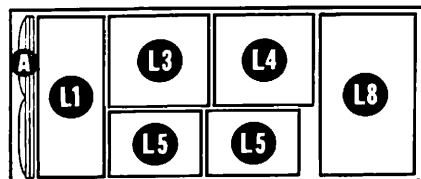
**M 2 Outfit w/90mm f/2 (# 98,802)**



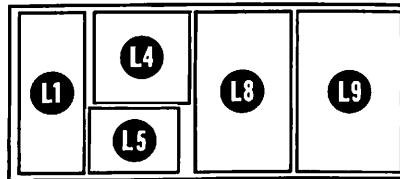
**Visoflex II Outfit (# 98,805)**



**M 3 Outfit (# 98,803)**



**M 3 Outfit w/90mm f/2 (# 98,804)**



INSERT GROUPS for popular combinations of Leica equipment are available with basic case. In groups where Filter Insert (A) is eliminated, filters are carried in either L9 or L11, since both have special compartments for this purpose. Many inserts accept equipment alternate to that specifically listed below.

INSERT	UPPER SECTION	LOWER SECTION
A	Six Leitz filters of various diameters.	None.
L1	Leica Models through IIIg; also M1, M2 and M3 with Leica-Meter M or MC attached.	None.
L2	35mm Lens (except "RF" Models) with lens hood attached.	21mm or 28mm Leitz lenses and special Viewfinders, but without lenshood. Removeable partition keeps finder from touching lens. Or 35, 50mm or collapsible 90mm Elmar (all without hoods).
L3	50mm or shorter lens with lens hood attached. Also 90mm Elmar f/4 collapsible in collapsed position with reversed lens hood.	Shorter lenses through 50mm, but without lens hood attached. Or 90mm collapsible-mount Elmar.
L4	90mm rigid-mount Elmar or Elmarit or 135mm Hektor or Elmar lens with lens hood reversed.	None.
L5	Holds four film cartridges in metal cans or five in foil or cardboard tubes. Cans with exposed film should be reversed when replaced in inserts.	None.
L6	Leica-Meter MC and Optical Viewing Unit of 50mm Dual-Range lens plus dust brush.	Imarect viewfinder or extra cartridge or swing-out polarizing filter.
L7 <sup>c</sup>	Weston Master II, Norwood and other photo-electric meters.	Imarect viewfinder, extra film or other small accessories.
L8 <sup>c</sup>	35mm "RF" Summaron for M3, or 50mm lens plus Optical Viewing Unit for Dual Range Summicron and Leica-Meter "MC".	90mm long-mount lens (except Summicron f/2), without lens hood and in horizontal position; or 50mm Summicron with reversed lens hood plus one film. Or 65mm lens with OTZFO or 90mm collapsible lens, collapsed, with reversed hood.
L9 <sup>c</sup>	90mm Summicron (side compartment holds filter wallet or five films without cans).	None.
L10 <sup>c</sup> †	Visoflex II, including magnifier.	135mm Hektor or Elmar lens unit plus OTSRO and OTZFO plus reversed lens hood. Or 65mm or 90mm Elmarit lens unit plus OTZFO.
L11 <sup>c</sup> †	200mm Telyt plus OUBIO plus four filters.	None.
L2at	65mm Elmar or 90mm Elmarit lens unit with OTZFO; or 90mm Elmarit lens unit with OTRPO.	135mm Hektor or Elmar lens unit plus OTSRO; or 90mm plus OTZFO.

Replacement for L6 if no "MC" meter is used, or if meter is left on camera body and second meter is carried.  
This insert is full width of the case and is generally used in place of L2, plus L5 or L6.  
†For use when assembling Visoflex outfit in case.



SHOULDER OPERATED, the Benser case never needs to be set down to get at its contents. Case is shown with curved back against hip. Some photographers wear it so lid opens away from body.

film. Inserts provided are L1, L2, L3, L4, two L5's, and L6, plus filter holder.

Within this selection of inserts there is additional flexibility, since in many instances, accessories can be substituted for the ones suggested for a given insert. For instance, the lower section of L6 can house an Imarect finder or polarizing filter instead of a spare roll of film, if you wish. (see chart.)

#### **M2 with 90mm Summicron**

M2 owners whose 90mm lens is the Summicron f/2 need a special insert for this large-diameter objective — insert L9. And, since L9 is the full width of the basic case, two of the smaller inserts and the standard filter insert must be removed in order to make room for it. But, the L9 has a side compartment which holds either a special filter wallet or five rolls of film without metal cans.

A case fitted with inserts designed for M2 owners who use the 90mm Summicron is supplied with inserts L1, L3, L4, L5, L6 and L9.

#### **M3 outfit**

The M3 owner with a wide-angle "RF" Summaron lens will find that none of the inserts supplied with the M2 case will accept this 35mm lens. So, inserts L2 and L6 are replaced with insert L8, which is specifically designed for this 35mm lens with Optical Viewing Unit. Like L9, insert L8 fills the whole width of the Benser case and so two of the smaller inserts must be removed to make room for it. In addition to the "RF" wide-angle lens, insert L8 also accepts the Leica-Meter "MC" and the Optical Viewing Unit of the Dual-Range Summicron in its upper section. The lower half of the L8 insert can accommodate either a 90mm Elmar or Elmarit lens (without hood) or a 50mm Summicron or collapsible 90mm Elmar (collapsed), with reversed hood in place, plus one roll

of film. Or, it will hold a 65mm Elmar lens in Universal Focusing Mount OTZFO.

The Benser case, fitted to provide for M3 outfits with 35mm lens is listed as Catalog No. 98,803 and contains inserts L1, L3, L4, L5, L8 and the regular filter case.

#### **M3 with 90mm Summicron lens**

Owners of the M3 who favor the 90mm Summicron may also buy a case with provision for this lens. The pre-selected inserts include L1, L4, L5, L8 and L9. The case fitted in this way is Catalog No. 98,804.

#### **Visoflex outfit**

For the man who does much photography with the Visoflex II and the 65mm and longer lenses, there are still other special inserts for the Benser case. Insert L10, for instance, holds the Visoflex II and magnifier in its upper section. The lower section accepts the 135mm Hektor or Elmar (with lens hood reversed) in Universal Focusing Mount in OTZFO, plus adapter OTSRO. Insert L10 is also the full width of the Benser case.

The 200mm Telyt with adapter OUBIO plus four filters can be housed neatly in insert L11, and insert L2a will hold a very useful variety of Visoflex-oriented lenses, mounts and adapters. Its upper section, for instance, will accept the 65mm Elmar or 90mm Elmarit in Universal Focusing Mount OTZFO, or the Elmarit and Extension Tube OTRPO. In the lower half of L2a you can carry either the 135mm Hektor or Elmar plus Adapter OTSRO, or the lens unit of the 90mm Elmarit in Focusing Mount OTZFO.

#### **And lots more**

The possible combinations of equipment which the Benser case will hold do not stop with the five outfits just described, of course. You can put together do-it-yourself groups by buying the basic case and inserts for your particular equipment separately. By choosing your inserts individually, you can own any of scores of variations of a basic Leica outfit, yet accommodate it neatly in the case.

The combination of basic case fitted for the M2 (Basic Insert Set I), as described above, is Catalog No. 98,801; price: \$52.50. The case fitted for the M2 when the 90mm Summicron is used (Basic Insert Set II) is No. 98,802; price: \$51.00. The M3 case (Basic Insert Set III) is No. 98,803; price: \$50.55. The case for M3 with 90mm Summicron (Basic Insert Set IV) is No. 98,804; price: \$49.50. The Visoflex II case (Basic Insert Set V) is No. 98,805; price: \$51.90. Individual inserts cost from \$2.85 to \$7.35, depending on size and function.

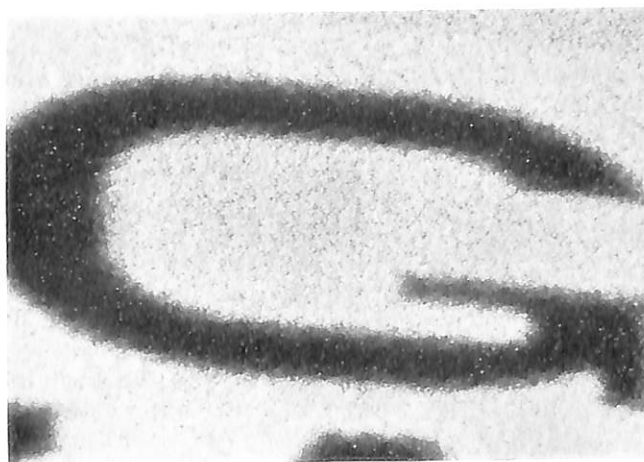


## good slides need good screens

sharp pictures die on rough surfaces

Ever wonder why audiences sometimes view your favorite slides with a silence broken only by the non-committal hum of the projector? What happened to the "Ah's!"? Ignoring the possibility that your friends and family are Philistines who can't appreciate True Art, it could be that the wrong projection screen is killing your pictures. For there are distinct differences in the images reflected by various screen surfaces, and some surfaces do far more than others to preserve the original beauty of the slide.

With this in mind, E. Leitz, Inc. is now offering home projection screens from the manufacturer of the huge screens used by the famous author-photographer Walter Benser on his cross-country U. S.



GLASS-BEADED SCREEN shows less definition than matt-surface. It gives a brilliant reflection, but over a rather narrow area.

lecture tours. The brilliance and clarity of the 12-foot images on these giant screens drew so many admiring comments and inquiries, that it was decided to make home-size screens from the same manufacturer available to American photographers.

MW projection screens are made by Mechanische Weberei, GmbH, Bad Lippspringe, West Germany, and are available from franchised Leica dealers in any combination of the two available surfaces, two stand types and three sizes.

### surfaces

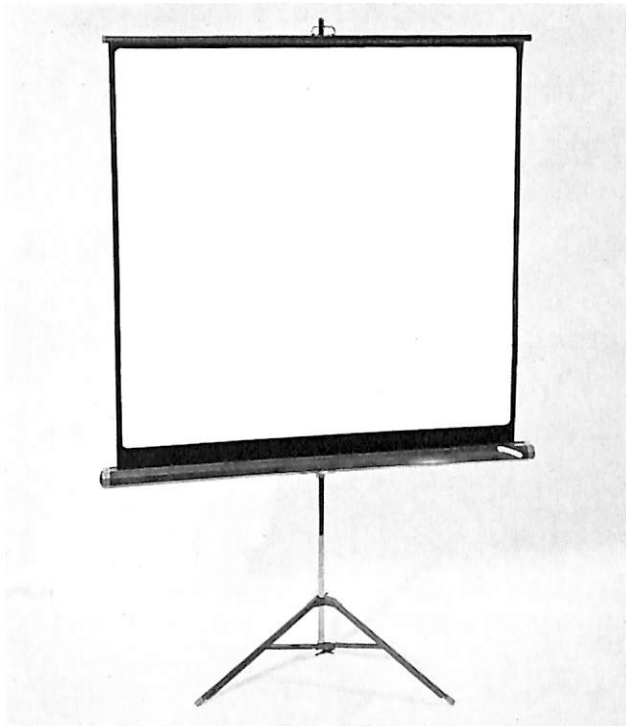
The most satisfactory combination of resolution with off-axis brilliance is produced by surfaces which do not concentrate the light from the projector beam in reflecting it back to the audience, but which disperse it evenly. This combination is best realized in smooth matt-surfaced screens and in a unique MW surface which offers high brilliance without a rapid off-axis fall-off in light. By using smooth-surfaced screens with wide light dispersion, you can seat your audience casually and comfortably nearly anywhere in the room, yet the screen image will look almost equally bright and clear to everyone. What's more, you will not lose the detail and sharpness that you worked to



MATT-SURFACED "Blankana Extra" screen gives sharp-edged image of test slide, offers wide viewing angle, high brightness.

put into the picture when you took it.

Two surfaces offered in the new screens are "Blankana Extra" and "Perluxe Extra." The first is a smooth, matt-finish fabric which provides an unusually wide viewing angle combined with very high image resolution. "Perluxe Extra" is an exclusive fabric, smooth and brilliantly reflective, which offers somewhat higher reflectivity than the matt-surfaced "Blankana Extra," yet which shows no significant loss of viewing angle width.



STELLIRA is a high-quality tripod model screen which sets up quickly. Click-stops set it for either a movie or a slide format.

#### stands

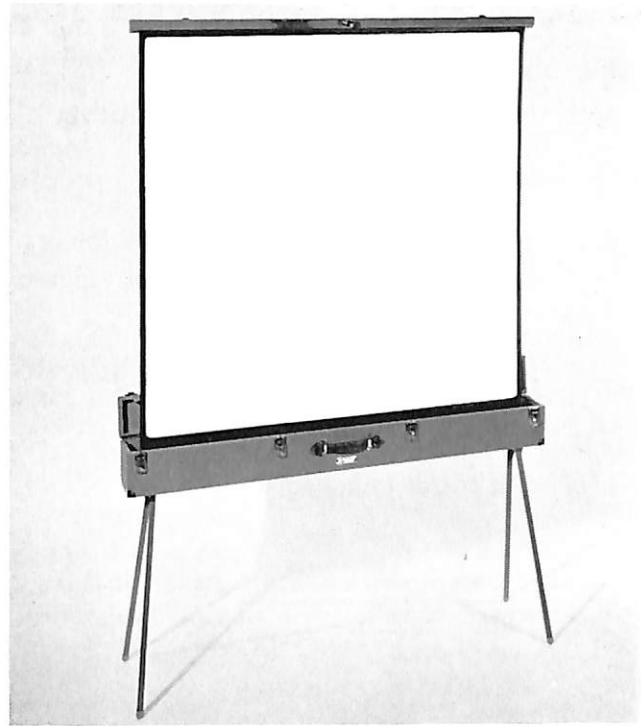
MW screens have two types of stands – the “Stella,” a unique box-type stand, and the “Stellira” which is a deluxe tripod model.

The “Stella” is an unusually steady, sturdy, yet easily portable screen which features not three- but four-point support. Four folding metal legs hold the wooden case housing the screen at a convenient projection height. The legs can quickly be folded into the bottom of the case whenever it is preferable to use a table or other platform as a base for the screen.

A wood, spring-loaded “lazy tongs” brace behind the screen of the “Stella” pulls it quickly into open position and holds it flat and taut for projection. A downward pull on the screen reverses the spring action and the screen is automatically rewound into the wooden case for carrying.

The largest model of the “Stella” (64 x 64 inches) has a cranking device to raise and lower the screen, to help offset the necessarily greater spring tension needed to raise the large screen and hold it taut.

The “Stellira” tripod stand features a handy foot-lock which keeps the legs together while the screen is being transported. A slight finger- or toe-pressure releases the legs for placing the screen into operation. A click-stop on the square column to which the



STELLA is an unusual and elegant box-type screen with four folding legs. With legs folded, it can be based on a table-top.

screen is hooked automatically stops the screen in the proper position for movie projection – a horizontal format. Pulling the upright past this stop to a second click-stop setting provides a square projection surface suitable for intermixed horizontal and vertical 35mm slides or square slides of other sizes.

Once the screen is click-stopped into the desired format, it can be raised or lowered for projection convenience without disturbing the size or shape of the reflecting surface.

Sliding metal parts of the “Stellira” tripod stand, such as the uprights which hold and adjust the screen, are heavily chrome-plated. The body which holds the rolled-up screen is finished in attractive blue enamel.

#### sizes

MW screen will be available in any surface and stand-type combination in three standard sizes for home use. Larger sized screens can be had on special order.

The three home-projection screens are 40 x 40 inches, (100 x 100 cm), 52 x 52 inches (130 x 130 cm), and 64 x 64 inches (160 x 160 cm). Prices are from \$46.50 to \$156.00, depending on the size, surface and stand-type. Prices of larger screens (available on special order) can be had by giving your dealer the size and other requirements.

## **one camera, one lens, one garden** | *Patricia Caulfield*

try this discipline for "seeing"

Do you, like many other photographers, think that the only way to find and picture a variety of subjects is to spend three months traveling in exotic lands? If so, think again and try the following suggestion as a way to sharpen your picture eye by working with simple equipment in familiar surroundings. Do a good job under these conditions and you'll do even better when you finally make that vacation trip with a gadget-bag full of camera "goodies."

Take one camera and one lens, one garden and one day. Although you may never have taken the time or the energy to notice, there is a vast range of subject matter right at your own back door. There are ants, spiders, bugs and beetles prowling about the macroscopic jungle lawn; grasses, flowers, leaves, twigs and trees. There may be flower pots, grape arbors, bird baths, swings, ponds, cats, dogs, slides. And certainly there will be people, digging, planting, walking, run-

**Iris leaves, noonday sun.** Leica M3, Dual Range Summicron, Plus-X Pan, 1/250, f/11.







**Bush, late afternoon.**

Leica M3, Dual Range Summicron, Plus-X Pan, 1/1000, f/2.

ning, or just sitting. Further, each of the subjects can be shot under a number of different lighting situations as the sun progresses across the sky.

All of these photographs were taken one late summer Sunday between 11 AM and 5:30 PM in the yard of some friends in Peekskill, N. Y. The equipment and materials were simple as possible, yet chosen to produce the highest quality results: for accurate exposure, a photoelectric meter, for reasonable speed plus fine grain, Kodak Plus-X Pan rated at E.I. 160 and developed in D-76 diluted 1:1; for ease and speed in handling, the Leica M3; for sharpness and versatility from 19 inches to infinity, the Leitz 50mm f/2 Dual-Range Summicron.

In making any picture, even having settled on a film, a camera and a lens, a photographer is faced with a number of choices. He must select camera angle, framing, shooting distance, exposure, aperture to produce the desired depth of field, shutter speed to stop (or not to stop) action, and — if the subject is a person — the best moment for gesture and expression. Some of these decisions will be influenced or dictated by the specific subject and its lighting; others are entirely a matter of interpretation. Now, let's examine these photographs in terms of the choices which made them.

The intricate pattern of leaves and cast shadows on the opposite page was illuminated by a high, noon-day sun. Exposure was no problem, for the high light level allowed the combination of a fairly small aper-

ture with a sufficiently high shutter speed to stop any motion caused by a light but steady breeze. The only problems were camera angle and framing: when viewed from above or from eye level the leaves made a confused and pointless picture; unless photographed close-up, the image size was too small and a large part of the negative area was wasted. But from ground level (I lay prone) and at a distance of about one-and-a-half feet using the close focusing range of the lens, all unwanted subject matter was eliminated.

The photograph of the backlit leaves above was shot later in the day, at about 4 PM. Again, I used the close-focusing range shooting from a distance of about two feet. The problems? First, angle. If the camera was moved a few inches to the right or to the left the glare on the leaves was lost. The second problem was of exposure, for the contrast range

**Branch, skylight.**

Leica M3, Dual Range Summicron, Plus-X Pan, 1/250, f/2.



between the highlights and the shadows was far too great for the film to record. I chose a compromise exposure of  $f/2$  and  $1/1000$  second based on a reflected light reading from my palm — too little to record unwanted detail in the dark shadow areas, sufficient to burn out the almost specular highlights on the leaves.

Within a very few minutes after this picture was made, the sun was hidden by a neighboring house and the harsh contrast was replaced by diffused, low-level skylight. In shooting the tree branch, I again used the widest aperture for the shallowest possible depth of field to render the confusing background completely out of focus. Here exposure was as indicated by an overall meter reading.

In making portraits, I like to shoot quickly, and from several angles. That day I made five exposures of one child in a matter of about a minute. And not to make five pictures but to make one — an invaluable technique for camera-conscious subjects. In the first frame shot, this child looked scared; in the second she looked curious; in the third she made a face; and in the fourth exposure, she broke into a smile.

When the light is fairly low and you can't use a fast shutter, there's just one technique for action; use a slow speed and pan. That is, keep moving subjects in one area of the picture by swinging the camera in the direction of the action while squeezing off the exposure. This keeps the image of the subject relatively stationary on the film, permitting a slow shutter speed. However, it also causes the normally stationary image of the background to move on the film plane, causing it to blur. The effect is to add a feeling of increased movement to the scene. The photograph below was taken a few minutes after that of the leaves at bottom preceding page. Exposure was as indicated by an overall reading.

When your subject's engrossed in some occupation you should have no problems with precise composition and framing. This child was completely occupied in gathering windfalls, and didn't even notice me as I moved in to shoot. Again, the close — and parallax corrected — focusing range of the Dual Range Summicron came to my aid, and I was able to fill the frame completely and exactly with the picture which I saw without using close-up accessories.

**The path, skylight.** Leica M3, Dual Range Summicron, Plus-X Pan,  $1/25$ ,  $f/5.6$ .





**Windfall, open shade.** Leica M3, Dual Range Summicron, Plus-X Pan, 1/50, f/8.



## new hope for wedding pictures / Bill Diehl

be an editor when you make the album

A few weeks ago I completed work on a wedding book. There is a certain irony in the fact that I call it a labor of love, because I once swore I would never photograph a wedding — no matter what!

My reason was that most wedding books I have seen are stereotyped. They contain the usual shots of the wedding principals, a few carefully posed “candid” of people tying cans on the car bumper, throwing rice, and always the stock shot of bride tossing her flowers to a Cheshire cat-faced bunch of young hopefuls. This to me does not tell the entire wedding story.

So when a friend of mine asked me to shoot his wedding and promised I could do it *my* way, I accepted the challenge. The objective: a dramatic picture story of the wedding, carefully designed and laid out to give a mixture of humor, solemnity, ritual. It was not to be a blow-by-blow description in pictures but rather a series of stories within stories welded together with a central theme, the wedding day and the preparation for that day by a young and happy couple.

No captions were used. I felt the pictures should tell the story without need of words.

OPENING SHOT is important in setting the scene for the album. Author took this from behind the pulpit as ceremony began.



### planning your album

The important thing about this project is that it requires no elaborate equipment. With a little thought, some careful planning, attention to layout and design and how the pictures work together to form a narrative, the amateur can be a photo-journalist.

Such a book can be a valuable supplement to the usual wedding book. The amateur can even talk the project over with the professional doing the usual pictures — and perhaps even work with him in some situations.

Basically, the project breaks up into several steps:

1. Study the scene of the wedding ahead of time.
2. Know the lighting conditions.
3. Plan your shooting positions.
4. Get permission from all those involved, including the professional photographer who is also shooting pictures.
5. Plan your book — in broad outline — ahead of time.
6. Edit your pictures carefully before printing.
7. Make your layout work for you.

HAPPY BRIDE was photographed in mirror as her mother buttoned wedding dress. Informal pictures contribute to album.





PRELIMINARY LAYOUT calls for juggling pictures about, often on a two-page "spread," to choose the most effective placement.

ALBUM SPREADS should be varied. Top one uses one picture across two pages; second spread has story-telling sequence. Third layout uses two different page-sized pictures, while final spread includes pictures of several interesting shapes & sizes.



### know your territory

Visit your scene ahead of time, preferably when the caterer or wedding planner is there. For instance, I was present when the flowers were being planned, I had the lights to be used for the wedding turned on, and also took exposure readings at the time of day the wedding was scheduled for. I took readings wherever I felt the action would be centered, since the light differed in various places.

In this case, readings ranged from 1/50th at f/2 to 1/50th at f/8 for ASA 320 film. These readings and their locations were jotted down in a notebook so the lens openings could be changed as locations were changed. Shutter speed stayed constant to simplify exposure changes during the action.

### fast film needed

Fast films are necessary in wedding coverage for two reasons. The most obvious is that few ministers would permit such a project if flashbulbs were constantly popping. Secondly, the use of fast films and existing light gives every picture a warm, natural feeling. The reader is in the church. He is *there*.

When you have decided on your film, and how you are going to shoot it, pick your shooting spot. Remember, nobody — not even the bride and groom for whom you are making the book — wants you wandering around during the ceremonies.

In my case, a door at the right of the altar led to the choir benches, which were obscured by the pulpit wall. This afforded an excellent shooting area and freedom to move about and change my point-of-view during the ceremony. Varying lenses did the rest.

### equipment

You can do the job with only a wide angle and a long lens if need be. Since most churches lend themselves to sweeping wide angle shots, the 35mm is a perfect lens for panoramic shots. A 90mm or 135mm will do the trick when you want to close in and get tightly-composed shots. Naturally, if you have other focal lengths available, you have even more flexibility. For this wedding, I used a 21mm, 35mm, 50mm Dual-Range Summicron and 125mm — the latter with a Visoflex II.

### what are you looking for?

The thing that makes an informal approach to wedding pictures successful is the off-beat or momentary, fleeting action which many people in the church never even see. Your aim should wander occasionally into the church to record some of the faces in the crowd — people peering expectantly from the corners of their eyes as the bride approaches; the look on the groom's face as he catches his first glimpse of her.



OFFBEAT PICTURES add life, gaiety to wedding story. Here flower girl, acting her age, twirls restlessly during rehearsal.

the flower girl's self-conscious smile as she sees her mother in the crowd.

Remember that sadness and gaiety are mixed on this occasion. Your camera should seek out these moments. Since the bride is the center of attraction stick with her as she puts the finishing touches to her dress, grabs a quick puff on a cigarette, brushes a fleeting kiss across her father's cheek. Look for the off-beat — a flower girl curling up in a pew during rehearsal and falling asleep, a young couple, caught up in the romance of it all, whispering in a corner. These become your side stories. Woven throughout your picture story, they become an integral part of the wedding story.

#### **presentation is important**

Laying out the story is perhaps the most important part of the entire project. If you have exciting photographs, but they are poorly cropped and presented haphazardly, your story is lost. You will have nothing more than a scrapbook of candid pictures.

Remember that the book should have a beginning shot and an end shot. Start off strong and end strong. The lead picture in my book is a shot of a cross framed against the pulpit with flowers and candles. It says, "This is a church . . . and it is a happy time." Such pictures add strength to your narrative and help make your book one which will be appreciated and cherished forever.

Crop your pictures carefully to emphasize what is important. Study your contact prints to see how some pictures fall together into sequences, others into side stories, and finally what pictures are needed to carry the main story line, the wedding itself. Sequences and side stories should be woven into the layout chronologically so that the story has form and movement.



TENSE BRIDE also makes valuable picture for album as groom comforts her during crisis in reception after the ceremony.

Don't be afraid to jump a picture across the "gutter" (the center fold when the book is opened flat) — in other words spread it across a page-and-a-half, or even two pages, so the picture runs to the edge of the page without margins. Study some of the top magazines, to see how they approach their feature stories. Try to contain your side stories to one page or two facing pages so the reader doesn't lose the train of thought.

The book I used for this project is designed especially to display photographs. But it is also possible to make your book by mounting the pictures on individual thin white cardboard sheets and then binding the boards together with a plastic spiral or rings.

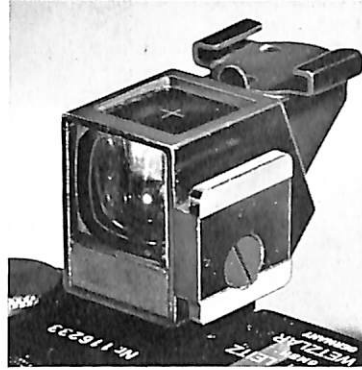
In some cases, pictures were used two-page full bleed, running out to all four edges of the book when it is opened up. The picture in this case is printed full size and then cut in half before being mounted on each page. Some pictures were printed small and mounted by themselves on a single page for effect.

Dry-mount tissue is the best for mounting the photographs, although rubber cement used on both surfaces is also excellent. In this case, the rubber cement is spread on photograph and book and permitted to dry. A piece of tissue paper between them prevents sticking until they are perfectly aligned; then the sheet can be pulled slowly out and the print pressed down as the sheet is withdrawn.

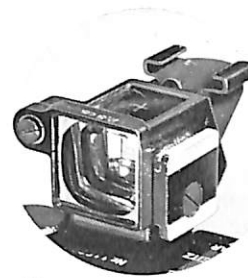
Layouts were drawn on white paper first, then the final layout was drawn lightly on the pages of the book before mounting.

It is important to trim the pictures straight. You can use a triangle with a 90-degree edge. Line up the bottom edge of the triangle with the bottom line of the picture, then draw a line up the side and trim off the crooked edge.

## connoisseur's corner...



50mm



28mm



35mm

## THE WAIST-LEVEL FINDERS

The Leica lifted the hand-camera's sights from belt-buckle-level to eye-level, but the need to shoot occasional pictures from a low angle never vanished entirely.

To meet this need, Leica designers provided as accessories, in the camera's early years, a series of three prismatic waist-level finders which slipped into the accessory shoe on the camera.

Looking down into the finder, the photographer saw a small circle and a cross in the center of a brilliant image of the field of view. Centering the cross in the circle aligned and leveled the camera.

Three versions of the waist-level finder were produced. The basic design showed the area of 50mm lenses and there were two elegant variations, each with a swing-down converter lens which corrected

the 50mm field for use with a wide angle lens. One was used with 35mm and 50mm lenses, and the other with 28mm and 50mm lenses.

A second accessory such as a rangefinder could be used without removing the finder from the camera by attaching it to the accessory at the top rear of each finder.

The waist-level finder also functioned nicely as an overhead finder when the camera had to be held at arms' length overhead to get pictures.

Still another aspect of this odd little accessory was its ability to function as a right-angle finder. A second accessory foot mounted on its side allowed it to be slipped onto the camera at 90 horizontal degrees from its normal position so that the photographer faced "North" while the camera faced "West."

## focusing on...

**new book.** ANTARCTICA by Emil Schulthess, 8 1/4 x 14 inches, 173 photographs in black-and-white and color. Simon and Schuster, New York City, \$15.00.

Schulthess accompanied Operation Deep Freeze IV during the International Geophysical Year 1957/58. And, in the words of Rear Admiral George J. Dufek, who wrote the preface to the book, Schulthess "was everywhere — shooting pictures from all angles and from every position." He has captured more color and tonal range than one would believe possible in an area composed of rocks, ice, sun, sea and sky.

The beautifully reproduced pictures interpret the IGY activities as well as the Antarctic landscape and animal life. They also include photographs of high scientific interest. This is a remarkable book about a remarkable part of the earth.

**new slide binders.** Several new types of transparency binders from the makers of the well-known Perrot-Color mounts were recently announced. New mounts, called PER-O-SLIDES, are designed to accept transparencies in their cardboard mounts just as they are returned from processing, except that the edges of the cardboard must be trimmed. A special PROCUT trimmer prepares the cardboard mounts

for binding. PER-O-SLIDES are available with either plain or treated anti-Newton's Rings glass, and are packed 25 mounts to the box. Prices: with plain glass, \$2.40 per box; with treated glass \$2.85.

Also announced were ultra-thin versions of the Perrot-Color slide binders, especially designed for trouble free operation in Airequipt and similar changers. The new ultra-thin mounts are used in the conventional way, and the transparency is removed from its cardboard mount before putting it between glass. A special quick-fastener for use with the ultra-thin slides is available at \$2.70, (Cat. No. 19,874) and the binders come with either plain or anti-Newton's Ring glass, in packages of 25 slides each. With plain glass, the ultra-thin slides are \$2.70 per package; with treated glass, \$3.30.

A third type of binders now available is the Perrot-Color for 1 5/8 x 1 5/8-inch Superslides. These mounts have the same 2 x 2-inch outside dimensions as the 35mm version, but a larger frame area. They, too, are available with either plain or anti-Newton's Rings glass in boxes of 24 mounts at \$2.85 and \$3.45 respectively. Superslide binders are sealed with the same Proloc fastener (Cat. no. 19,875) that is used with Perrot-Color 2 x 2-inch slides.



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Leica quality in 8mm movie-making



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will tell  
you...**

Pick up a new Leicina... put its graceful, compact body in the palm of one hand. Grasp the fold-away handle securely in the other. Now rest its unique forehead brace firmly above your brow...

**It almost talks to your sense of touch**... tells you instantly that the famous Leica "feel" spoken of fondly by 3 generations of still photographers now takes its place in 8mm movie-making. And, as you look into...

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